N.Y. 1902

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American Paintings

286.

COLLECTION OF EDWARD RUNGE

American Art Galleries
Madison Square South
New York

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CATALOGUE

OF

MR. EDWARD RUNGE'S

COLLECTION OF

AMERICAN PAINTINGS

WHICH INCLUDES EXAMPLES OF

GEORGE INNESS, WINSLOW HOMER, SARGENT, HOMER D. MARTIN, EASTMAN JOHNSON, CHURCH, DE FOREST BRUSH, BLAKELOCK, AND OTHER ARTISTS OF PROMINENCE

TO BE SOLD AT ABSOLUTE PUBLIC SALE

ON THURSDAY EVENING, JANUARY 9TH

BEGINNING AT 8 O'CLOCK

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

WHERE THE PAINTINGS ARE

NOW ON FREE VIEW

THOMAS E. KIRBY
AUCTIONEER

AMERICAN ART ASSOCIATION
MANAGERS

NEW YORK
1902

Press of J. J. Little & Co.
Astor Place, New York

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2. The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.

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THE AMERICAN ART ASSOCIATION,
MANAGERS.

THOMAS E. KIRBY,
Auctioneer.

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SALE THURSDAY EVENING

January 9th

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8 O'CLOCK

CATALOGUE

1

WILLIAM L. SONNTAG, N.A.

1823-1900

River Bank

On the farther side of the water, which extends across the front of the picture, is a rocky bank, to right and left of which are clumps of trees. The vista of flat meadows, dotted with cattle and wreaths of smoke, terminates in a steep mountain veiled in haze.

Signed at the left.

Height, 12 inches; length. 20 inches.

2

JOSEPH DECKER

Autumn Landscape

Seen against a distant view of pale green and yellow trees is a central mass of foliage, orange, green, yellow, and red in hue. In front of it appears a cow, and nearer, in the foreground, on the right, the figure of a man.

Height, 14 inches; length, 22 inches.

3

CHARLES F. BLAUVELT, N.A.

1824-1900

A Wet Day

A man in an old-fashioned long coat, with a red pocket handkerchief protruding from the side pocket, stands at a bar, filling his glass from a bottle of Bourbon whiskey. His umbrella rests against the woodwork beside him.

Signed at the right.

Height, 8 inches; width, 5 inches.

The little subjects by Mr. Blauvelt, skilfully drawn and very agreeable in color, possess a good deal of character, and sometimes have quite the spirit of the Dutch genre pictures.

4

CARLETON WIGGINS, A.N.A.

Autumn

In the distance a mountain slopes gently down from the right to a valley in which is a small lake wrapped in gray haze. The rocky foreground is cleft by a gully, on the left of which are some firs, while on the opposite bank a man sits upon a fallen trunk in front of a group of high yellow and orange-red trees.

Signed at the right.

Height, 9 inches; width, 7 inches.

Mr. Wiggins, best known as a painter of pastoral landscape with sheep and cattle, travelled extensively in Europe and brought back with him many vigorous pictures of the romantic spots he had visited.

5

B. WALTER PRIESTMAN

Central Park Drive

The Driveway, broadening towards the foreground, is scattered with carriages, riders, and pedestrians; a man on a bicycle, moving away from us, being nearest to the front. The avenue of trees terminates on the right in shrubs covered with mauve and yellow blossoms, and on the opposite side in a wooden arch arbor.

Signed at the right.

Height, 12 inches; length, 16 inches.

Pure, fresh color, good rendering of atmosphere, and a pleasant animation of feeling are found in Mr. Priestman's landscapes.

6

WILLARD L. METCALF

Landscape

The foreground of russet-brown grass, sprinkled with small bowlders, slopes down from the left, bordered by a fence and a row of trees with foliage growing brown and yellow. At the foot of the decline is a glimpse of a grass lane beyond the wooden fence.

Signed at the right.

Height, 12 inches; length, 18 inches.

Mr. Metcalf's studies of open-air nature are particularly charming in their fresh purity of color and sense of atmosphere, qualities backed up by skilful drawing and construction.

7

JOSEPH DECKER

Outward Bound

Coming up from a horizon overcast with a purplish, slaty sky, breaking on the right into pale yellow clouds and spanned with a rainbow on the left, an ocean steamer, black-hulled, and red below the water line, is ploughing through the dark green waves.

Height, 9 inches; length, 14 inches.

8

GEORGE INNESS, N.A.

1825-1894

Medfield, Massachusetts

Three big trees stand in a line across the foreground of meadow, in which cows are feeding. Between the two trunks on the left appear the white gables and chimneys of a house surrounded by luxuriant foliage, which rises in a mass towards the centre of the picture Beyond this is a glimpse of the village.

Signed at the right.

Height, 9 inches; length, 14 inches.

9

LOUIS MOELLER, N.A.

Belated

In the waiting-room of a little station the ticket office is closed, and a lady and gentleman stand dejectedly looking at a clock on the wall. He wears a black frock-coat and gray trousers, and the lady carries a parcel, her handbag being on the floor at her side, and the rest of their baggage lying on a seat.

Signed at the right.

Height, 14 inches; width, 12 inches.

10

GEORGE H. SMILLIE, N.A.

Near the Beach

The foreground of sand, scattered with brown-purple brush and yellow rushes, extends on the left to a stone wall, where a woman is passing through a gate to some white cottages and trees beyond. On the right, slaty slabs of rock rise up in the form of a pyramid, over which lower dark gray clouds in a sky elsewhere blue.

Signed at the right.

Height, 9 inches; length, 16 inches.

Mr. Smillie's landscapes and coast subjects, many of them gathered in Long Island, are skilfully drawn, agreeably vivacious in color, and full of the simple character of the country.

II

CHARLES H. MILLER, N.A.

A Long Island Mill Stream

A little way beyond the mill the stream is crossed by a light wooden bridge. Cows appear to the left of the water, and on the opposite bank, rising steep with brown earth and vegetation, grow a few big trees.

Signed at the left.

Height, 9 inches; length, 12 inches.

Long Island is Mr. Miller's favorite haunt, and he paints its quaint nooks and quiet animation, and its varying effects of light and color, with affectionate knowledge.

12

HOMER D. MARTIN, N.A.

1836-1897

Roadside, Honfleur

On the right a brown road leads back past a bunch of trees with dark foliage. In the meadow, on the opposite side, is a tangle of slender trees, a white one bending across the others, with masses of loose leafage seen against a bluish-gray sky.

Signed at the left.

Height, 7 inches; length, 10 inches.

13

WILLIAM F. DE LEFTWICH DODGE

Gathering Wild Flowers

In the high grass which, sprinkled with petals of white flowers, extends across the front of the picture, stands a little girl in a pale blue dress and straw hat. A short distance behind her is a smaller child in darker blue. The meadow stretches away in a yellow-green sward to a hedge and trees, beyond which are purple-blue hills. To the right of the foreground is a bunch of trees.

Signed at the right.

Height, 16 inches; length, 29 inches.

A vigorous and skilful painter, who delights in pure colors, Mr. Dodge has made a close study of the effects of sunshine. His pictures in this direction are among the best things that he has done.

14

B. W. PRIESTMAN

Landscape

The foreground of meadow tufted with rushes, and strewn on the right with branches of trees, is bordered with a fence, along which, at intervals, are large trees. Through an opening in the centre appears a sloping upland, divided by hedges and rimmed at the top with a belt of trees. The cool, gray sky is full of moisture.

Signed at the right.

Height, 16 inches; length, 20 inches.

15

JOHN J. ENNEKING

Venetian Boats

Conspicuous on the water which stretches across the front of the picture is a boat with a cream-colored sail bordered with yellow, and another one of deep crimson hue. Farther back are a brigantine and smaller craft. From the left a spit of land juts out, with several buildings, terminating in a lighthouse.

Signed at the right, and dated 1876.

Height, 14 inches; length, 22 inches.

Mr. Enneking has painted in many manners, recognizing the right of the person who pays the fiddler to call the tune. He is a thorough student of the form and character of landscape and at his best in pictures of woodland scenes.

16

CHARLES F. BLAUVELT, N.A.

1824-1900

Kitchen Interior

On the left of a drab wall, facing us, is a stone-arched fireplace, with logs burning on the red-tiled hearth. To the right of it are a cupboard and dresser, near which sits a woman in white cap, peeling potatoes. On the table at her side are bowls, apples, and carrots.

Signed at the left.

Height, 10 inches; length, 12 inches.

17

RALPH ALBERT BLAKELOCK

The Glow

On the nearly flat horizon small trees show faintly against the glow of the sky, which overhead is covered with a sooty web of clouds. A meadow slopes to a pool in the foreground, on the right of which, growing upon a bank, are trees with sturdy limbs and bold bunches of foliage.

Signed at the right.

Height, 12 inches; length, 17 inches.

Mr. Blakelock is as devoted to music as to painting, and the resonance and vibrating tenderness of his glowing color schemes suggest the influence of the sister art. He is self-taught, and one of the most individual and interesting of American painters.

18

J. C. NICOLL, N.A.

Sandy Shore

The stretch of sand is interrupted by a pool on the right, and on the other side of the picture slopes up with a scattering of brush. In the middle distance is a boat with figures in it, and against the horizon, where the pale gray seas stretch across the entire picture, appears the smoke of vessels. Clusters of white and grayish clouds occupy the sky.

Signed at the right.

Height, 14 inches; length, 24 inches.

Mr. Nicoll has gathered material for his marines along the Atlantic coast, from the Gulf of St. Lawrence to Florida. He studied for a while with M. F. H. de Haas, and painted out of doors with Kruseman Van Elten, and has been always a close student of nature.

19

WILLIAM BRADFORD, A.N.A.

1830-1892

Icebergs

A wall of jagged ice stretches across the picture, rising up a little to the right of the centre in a sort of flat cone upon a huge pedestal. In the foreground are pools of greenish-blue water, and the sky is of pale green hue, shimmering with haze.

Signed at the right.

Height, 14 inches; length, 21 inches.

Self-taught, but influenced by Van Beest, whose studio at Fairhaven he shared for a time, Mr. Bradford began by painting ships in the harbor at Lynn, Mass. Later he extended his study of the sea along the shores of Labrador and Nova Scotia, and afterwards made several Arctic expeditions with Dr. Hayes, the explorer. From this resulted his pictures of icebergs and icefloes which were exhibited in London and purchased, among others, by Queen Victoria.

20

EASTMAN JOHNSON, N.A.

Devotion

A woman in black, with a black veil covering her head and shoulders, kneels in prayer before a carved-wood *prie-Dieu* that stands against the wall, under a large picture. Behind her, to the left, is a couch, with wooden rails enclosing a red coverlet, and a high wooden head, with curtains of the same color.

Signed at the left, and dated 1864.

Height, 21 inches; width, 17 inches.

Mr. Eastman Johnson is no less distinguished for his portraits than for his genre subjects. In the latter the fine precision of brush work, the deep-toned harmonies of color, and the beautiful sensuousness of feeling give them a very individual dignity.

21

GEORGE INNESS, N.A.

1825-1894

Sunlit Woods

The forest glade slopes up to the right, where a birch stem shows distinctly, and two others less so, against a blur of lighted foliage. The latter, as well as the vegetation on the ground, represents a riot between forms and colored light.

Signed at the left.

Height, 16 inches; length, 24 inches.

22

MAX WEYL

In the Woodland

In the bright green foreground, a little to the left of the centre, stands a large beech tree, behind which are smaller ones, and then a tangle of foliage and trees forms against a blue and white sky.

Signed at the right.

Height, 21 inches; width, 12 inches.

Mr. Weyl's landscapes are pure in color, carefully drawn, and very agreeable in feeling.

23

AUGUSTUS KOOPMAN

Atlantic City

Near the top left corner are a few dots of light glimmering below a dark greenish-blue sky. Extending down the left of the picture is a stretch of dull drab sand, bordered by the curving gray ripples of the sea.

Signed at the left.

Height, 13 inches; width, 10 inches.

After being a student at the Pennsylvania Academy, Mr. Koopman went to Paris and entered the École des Beaux Arts, working under Bouguereau and Fleury. He has exhibited regularly at the Champs de Mars since 1896, and won the first prize of the American Art Association, Paris, in 1899.

24

LOUIS MOELLER, N.A.

A One-Sided Argument

Three men are seated around a red-covered table in a room with bluish-green walls. The one on the left is emphasizing his remarks with upraised fist, while another, sitting opposite, in a long, drab linen coat, holds a paper as he listens. At the back, against the wall, sits a third, in evening dress, who turns his head towards the speaker.

Signed at the right.

Height, 12 inches; length, 16 inches.

Small though Mr. Moeller's pictures are, and minutely finished, they have a breadth of style, for he worked, in his Munich days, under Duveneck and Dietz, on large canvases. He is an accomplished draughtsman, and a painter of good color and fine touch, admirable also in his delineation of character and expression.

25

J. ALDEN WEIR, N.A.

A Cloudy Day

In the foreground the hillside, covered with yellow-green grass, slopes down from the left. A little farther back it rises towards the right, with brush upon it and a tree that shows greenish blue against a dark gray sky. The latter is paler on the horizon and streaked above with wind and moisture.

Signed at the left.

Height, 12 inches; length, 16 inches.

In his landscapes Mr. Weir presents not only the hardy characteristics of New England scenery, but also a delicate rendering of its qualities of atmosphere. His work is at once virile and tender, broadly treated, and subtle in expression.

26

HARRY CHASE, A.N.A.

1853-1889

Open Sea

High up in the centre of a dull gray sky is a break of creamy light. The sea near the horizon is of a dark bluish hue, growing green towards the front of the picture. The light shining through the translucent crest of one of the waves is a conspicuous mark, and a little way from it, in the trough of the water, are two gulls.

Signed at the right, and dated 1878.

Height, 15 inches; length, 22 inches.

In his marines Mr. Chase was able to suggest the color, movement, and expanse of ocean, with considerable feeling for air and atmosphere. He studied at Munich and The Hague, and under Soyer in Paris.

27

EMIL CARLSEN

American Beauty Roses

Set against a background of pale green is a large, gray porcelain vase, in which is a bunch of crimson roses, similar blossoms also lying around its base.

Signed at the right, and dated 1895.

Height, 35 inches; width, 25 inches.

As a painter of still-life Mr. Carlsen has established an excellent reputation. He treats his subjects with breadth, securing fine color and tone, and good quality of texture.

28

ARTHUR PARTON, N.A.

Landscape

The rich pasture, with elms on the right, stretches back to a pool in the middle distance, beyond which are trees and a rounded hill. The sky is pale blue, with gray and rosy-white clouds.

Signed at the left.

Height, 16 inches; length, 22 inches.

Mr. Parton's landscapes, whether gleaned in Scotland or England, or in his summer haunts in this country, are full of the quiet pleasantness of rural nature.

29

JOSEPH DECKER

Nuts and Burs

Spread over the ground, at the foot of a tree trunk, is a profusion of white hickory nuts, autumn leaves, and rich brown chestnuts and chestnut burs.

Height, 11 inches; length, 22 inches.

30

GEORGE INNESS, N.A.

1825-1894

Valley Road

The brown road extends across the lower part of the picture, fringed on the right with a row of willows, beneath which are three figures. The valley stretches beyond in hues of golden greenish brown, and above the horizon appears a range of white rocky formations which catch the light—an artist's dream-city in the clouds, or rocks transformed by his imagination.

Signed at the left.

Height, 16 inches; length, 26 inches.

31

F. S. CHURCH, N.A.

The Little Shrimper

The sand runs up to a little patch of bright green grass on the right, and a strip of blue sea crosses the horizon. Near the foreground, a little to the left of the centre, is a bare-legged child, with a pale green skirt reaching to the knees, a white bodice, and a yellow kerchief on her head. She carries a wooden spade and basket.

Signed at the left.

Height, 12 inches; length, 20 inches.

Not less dainty than the fancy which characterizes Mr. Church's conception is the delicate scheme of pure and limpid color in which they are expressed.

32

HOMER D. MARTIN, N.A.

1836-1897

Rainy Day

Occupying the left corner of the picture is a triangle of brownish-yellow bank, on which are two slender trees with tufts of foliage at their tops, and by their side two smaller ones. Beyond them stretches the sea, white and hazy, beneath a blue sky, in which are gathering whitish clouds.

Signed at the left.

Height, 10 inches; width, 7 inches.

33

M. F. H. DE HAAS, N.A.

1832-1895

Sunset at Sea

The violet sea reflects the brilliant tints of the sky, which has a glow of red upon the horizon, and overhead a series of orange, fleecy clouds mounting up into the blue. In the middle distance, towards the left, is a sailboat, and other smaller ones appear beyond it. Against a big rock, on the right of the foreground, the smoothly rolling water is breaking in a slight spatter of spray.

Signed at the left.

Height, 9 inches; length, 14 inches.

In his marines Mr. de Haas leaned always to the picturesque or romantic suggestions of the ocean, painting it, in his best pictures, with a fine regard for tone and movement.

34

FREDERIC E. CHURCH, N.A.

1826-1900

Twilight

A blue-purple sky, streaked diagonally with red, fades into a primrose-green horizon, silhouetted by distant mountain peaks. In the foreground is a pool of water encircled with rocky banks that, on the right, are fringed with a sprinkling of fir trees.

Signed in the centre.

Height, 8 inches; length, 12 inches.

The poetic feeling in Frederic E. Church's landscapes is always stimulated by the grander aspects of nature. He was a constant traveller, and his bent, whether in Mexico, Labrador, Europe, or Asia, was ever towards those spots where nature showed her most majestic phases. Even in his diminutive pictures there is the evidence of this passion for the grandiose.

35

WILLIAM L. SONNTAG, N.A.

1823-1900

North Woods

On the left of the foreground is a rocky slope with standing firs, and some timber lying in the cleared space. Farther back, in the centre, rises a knoll of greenish-blue grass, beyond which lies a wooded plain, with distant streaks of smoke, bounded by hills.

Signed at the left.

Height, 16 inches; length, 24 inches.

Mr. Sonntag taught himself to paint, and in his landscapes there is evidence of a close and eager observation of nature, particularly happy in the way in which it has seized upon the essential character of the scene.

3397.1

36

F. W. ROGERS

Puppies

Behind a tin pan, amongst the straw, are two pug puppies; one standing, and the other, which has a red ribbon round its neck, sitting.

60
W. J. Rob.

Signed at the right, at the top.

Height, 16 inches; length, 18 inches.

Mr. Rogers resides in Boston, and has made the painting of animals, and especially of dogs, his chief study. He thoroughly knows his subjects, and paints them with a capital realization of their form and character.

3457.50

37

LOUIS MOELLER, N.A.

Pleading His Cause

A young girl holds the kitchen door ajar and listens while a young man, sitting in the centre of the porch, urges his suit to an old gentleman, who holds his cane between his knees in an attitude of irresolution. On the table to the left is a white cloth, on which rest bowls and other utensils.

Signed at the right.

Height, 13 inches; length, 16 inches.

38

WINSLOW HOMER, N.A.

A New England School

Arranged along three sides of the gray-walled room are desks, at which sit a sprinkling of children—boys on the left, and girls opposite. In front of a blackboard, in the centre of the picture, stands the schoolmarm before her desk.

Signed at the right.

Height, 12 inches; length, 18 inches.

39

HENRY A. FERGUSON

Horse Market

A greenish-colored tent and some buildings form the background to an open space sprinkled with camels, horses, and figures in Oriental costumes. On the left is a building with galleries, one above the other, and to its right a round-topped, mosque-like structure, behind which a minaret rises high. On the extreme right is a house constructed with alternate lines of red and yellow masonry.

Signed at the left.

Height, 10 inches; length, 12 inches.

Mr. Ferguson has been an extensive traveller, and his pictures of foreign scenes reproduce the local characteristics with much clearness of color and quiet animation.

40

PERCEVAL DE LUCE, A.N.A.

Afternoon Tea

Sitting with her back to us, and turned a little to the left, is a young lady with golden-red hair. Her pale blue gown is cut in a curve across the shoulders and edged with a fall of black lace, and the short sleeves are full, with a bow upon the top. She leans her left elbow on a table on which are set an urn, blue and white cups, and a red and white pitcher.

Signed at the left, at the top.

Height, 14 inches; length, 20 inches.

A pupil of the Antwerp Academy, and of Portaels in Brussels, and of Bonnat in Paris, Mr. De Luce's subjects of elegant genre have an agreeable purity of color and no little breadth, as well as delicacy of treatment.

41

GEORGE INNESS, N.A.

1825-1894

Sunset

Two tall tree trunks stand beside a pool, on the opposite bank of which is a boat with two figures in it. Beyond the meadow, on the left, appear some reddish-brown cottages, and large clumps of trees, spreading their dark olive foliage against a creamy sky that mounts up in warm amber tints to pale green. In the distance, on the right, is a church spire.

Signed at the right, and dated 1868.

Height, 16 inches; length, 24 inches.

42

CHARLES D. WELDON, N.A.

Japanese Girl

A Japanese girl is kneeling on the floor before a little hibachi, arranging the charcoal with two fire-sticks. On the hibachi is a blue and white teapot, and in front, upon a red mat, a white cat lies asleep. The room is enclosed on the right with a paper-covered partition.

Signed at the left.

Height, 17 inches; length, 23 inches.

Mr. Weldon's long visit to Japan gave a new direction to his skill in delineating incident and character, and resulted in a series of pictures as choice in feeling as in execution.

43

GEORGE De FOREST BRUSH, A.N.A.

Head of a Lady

The head and bust face three-quarters towards the right of the picture, the eyes looking towards us. The lady wears a black jacket with velvet collar, and a black felt hat with the brim down, surrounded by a band of peacock feathers.

Signed at the right, at the top, and dated 1880.
Height, 8 inches; width, 6 inches.

Known first by his poetical pictures of ladies, and later by his series of subjects embodying "mother and child," Mr. Brush, in all his work, exhibits high seriousness of purpose and method, which has placed him among the leaders of American painting.

44

S. W. VAN SCHAICK

A Glance

A lady with black, wavy hair and black, broad-brimmed hat tilted over the right side of her head, stands looking back at us with a slight smile. A blue shawl is draped over her right shoulder.

Signed at the right.

Height, 10 inches; width, 8 inches.

Mr. Van Schaick's pictures of elegant life are vivacious in color, and charmingly render the attractiveness of sudden gesture.

45

J. FRANCIS MURPHY, N.A.

Break in the Clouds

A burst of light which appears above the horizon, in a slaty, turbulent sky, is reflected in a pool in the foreground. The brown, coarse grass slopes up on the left to a knoll, on which is a clump of dark trees, and a strip of dark foreground stretches across the horizon.

Signed at the right.

Height, 12 inches; length, 19 inches.

One of our most accomplished and poetic landscapists, Mr. Murphy has a way of seeing nature that is quite individual, and has discovered for its interpretation a manner entirely his own. Full of strong character, his landscapes are also of remarkable subtlety, especially in the rendering of vibrating light and in the expressive harmony of sober hues.

53 0750
Louis Marshall
1/10
54 0750

46

CHARLES H. DAVIS

Valley and Lake

The foreground of meadow is a plateau, with the tops of trees on its further slopes just visible above the crest of the ground. Below, in the valley, is an irregular sheet of water reflecting the light of the sky, and beyond it rise hills, intersected with hedges and dotted with trees and houses.

Signed at the left.

Height, 12 inches; length, 17 inches.

Mr. Davis's landscapes are among the best. Drawn with a ripe knowledge of form, construction, and perspective, they are full of breezy vigor, and yet are delicate in color, with a subtle rendering of the tenderness of atmosphere peculiar to New England.

47

CHARLES C. CURRAN, A.N.A.

Pond-lily Gatherers

In front of a wide expanse of water, covered with pond lilies, is a boat in which sit two ladies in dove-gray and white costumes, underneath a large, green-lined umbrella. One of these has a bunch of the flowers upon her lap.

Signed at the right, and dated 1888.

Height, 18 inches; length, 32 inches.

Mr. Curran is most favorably known for his sunny open-air pictures, in which the well-drawn figures are contrasted with the delicacy of the scheme of lighted color.

48

HENRY P. SMITH

Fall Foliage

Near the centre of the foreground is a pool, surrounded by rough grass and brush. At the top of a knoll, on the left, a big oak stands in front of several smaller ones, their foliage just beginning to turn brown. The sky is a pale greenish blue, dappled with warm, creamy clouds.

Signed at the right.

Height, 10 inches; length, 14 inches.

Born at Waterford, Conn., Mr. Smith came to New York in 1867, and first exhibited at the American Water-color Society, of which he was a member. He has painted marines, but is better known by his landscapes, and, in recent years, by his pictures of Venice.

49

JOHN S. SARGENT, N.A., R.A.

The Sun Bath

On a dove-gray canvas the nude figure of a man is extended horizontally, the flesh showing brown and yellow in the sunshine. He lies upon his back, with a mauve cloth round his forehead, the right arm laid over his eyes, and the left stretched beyond his head upon the ground.

Signed at the left, at the top.

Height, 7½ inches; length, 12 inches.

The little sketches that John S. Sargent has made from time to time, many of them during his visits to Italy and Spain, are notes of color, light, and gesture. Some of them involve an extraordinarily complete summary of the local characteristics, while others are brief records of an artist's way of studying and seeing.

50

CHARLES X. HARRIS

Colonial Gallantry

A gentleman in white riding-coat kneels upon one knee, offering the other as a footstool to a lady who is dismounting from her horse. She wears a pale yellow upper skirt, looped up in puffs over a white petticoat edged with blue. Her horse is a cream with sweeping brown tail, and the gentleman's, a gray, is cropping the grass a little behind the group. In the background is a dull red wooden house and trees.

Signed at the right.

Height, 16 inches; width, 12 inches.

The son of a mill builder, whose business took him into various parts of the country, Mr. Harris, as a boy, travelled from the Atlantic to the Pacific. After studying in Paris, where Cabanel was his teacher, he continued his wanderings, living in different parts of Italy, at Capri and in Sicily, in North Africa, and in Spain, before finally returning to this country.

6112.58

51

JOSEPH DECKER

Corner in Dates

In the angle of a white wooden box set on end is a pile of dates—some still pressed together, others loosened away by the pick, which is stuck into the mass.

25

Signed at the right.

Height, 9 inches; length, 11 inches.

A German by birth, Joseph Decker came to this country in 1867, and studied in the evening classes of the National Academy for three years, after which he spent a year in Munich. He has painted landscapes, marines, and still-life, bringing to the service of a keen observation a skilfulness of brush work that results in a very faithful rendering of nature.

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52

JOSEPH DECKER

Upset

A white cardboard box, with lace paper flaps, has been upset, and the candy, in a medley of pink, pale green, amber, and chocolate is strewn over the dark table top.

Signed at the right.

Height, 9 inches; length, 11 inches.

626.50

53

HOMER D. MARTIN, N.A.

1836-1897

Coast Brushes

Across a rather high horizon stretches the sea, while the line of the coast follows down from the right to the lower left of the picture. The foreground of coarse grass is broken up with stones, and has two brushes near the right, other smaller ones appearing to the left.

Signed at the left.

Height, 7 inches; length, 10 inches.

54

CHARLES F. ULRICH, A.N.A.

A Daughter of Venice

A dull red shawl hangs from the girl's head, leaving only a fringe of black hair visible above her forehead, and is wrapt around her figure. She stands behind a stone wall, leaning on a large, brown, earthenware water jug, which rests upon it.

Signed at the right, at the top.
Height, 13 inches; width, 9 inches.

Mr. Ulrich, who made his reputation in the eighties by his " Glass Blowers " and " In the Land of Promise," lives in Venice. His genre pictures have great charm of color and lighting, are painted with skill as accurate as it is vivacious, and are full of character.

55

RICHARD PAULI

1855-1892

Landscape

(Water Color)

A very green meadow, broken by two pools of water that reflect the white light of the sky, extends across the foreground. It is bounded at the back by a hedge, in which, at intervals, are tufts of yellow blossom. Above it show white cottages with brown roofs, and a group of tall trees with foliage at the top, loosely bunched against a white-gray sky that is full of cool, moist air.

Signed at the left.

Height, 15 inches; length, 23 inches.

Mr. Pauli's later landscapes have, to a remarkable degree, the true open-air feeling. He studied nature with a very intimate sympathy, and whatever phase he represents has the sterling quality of realism, tempered by a delicate fancy.

56

ROBERT BLUM, N.A.

Venice

The blue sky is almost clear of cloud, and the sheet of gray-blue water is dappled with reflections from the horizontal row of buildings along the edge of the Grand Canal, terminating, on the right, in the greenery of the Royal Gardens. In the middle distance is a gondola, with light-colored awning.

Signed at the right, and dated 1886.
Height, 15 inches; length, 22 inches.

Brilliant draughtsmanship and a refined vivacity of color give a quality of style to all of Mr. Blum's work. Nor is he less successful in suggesting the character and spirit of the scene which he represents.

57

MARIA BROOKS

Under a Hat

Before a rosy gray-white curtain stands a little child on a white floor, with her hands behind her. She is dressed in a bluish-white frock, and her apple-like cheeks and fair hair are surmounted by a large black straw hat.

Signed at the left, at the top.

Height, 16 inches; width, 10 inches.

The little figures of children and small genre pictures of Miss Brooks have won considerable popularity. She is fond of introducing some striking feature, which forms a concentration for the effect of the whole subject.

58

JAMES G. TYLER

The Breakers

A gray, threatening sky descends in mist, shrouded with which is a ship, reeling over in the wind. Nearer to the front is a scurry of sea birds, and the waves are running in ridge after ridge of greenish water, curdled white and feathered with spray.

Signed at the right.

Height, 14 inches; length, 22 inches.

Mr. Tyler has devoted himself especially to the study of the ocean, and invests his marines with the true open-air feeling of wind and weather.

59

FRANCIS C. JONES, N.A.

A Critical Move

Two little girls sit opposite to each other on mahogany chairs, playing checkers, while a young lady at the back of the table leans forward to watch the game. The costumes are primrose or white, daintily figured with rose-colored sprigs. Against the wall are a bureau and settee.

Signed at the left.

Height, 18 inches; length, 26 inches.

The graceful studies of young girls and children, by which Mr. Jones is best known, are delicately drawn, pure and limpid in color, and full of elegant refinement.

THOMAS B. CRAIG, A.N.A.

Landscape and Sheep

On the left of the picture is a group of large pear trees, from which the meadow, dotted with sheep, extends across the foreground. Further back it dips from view, roofs and smoky chimneys appearing above the line of the ground, and further on begins to rise again with wooded slopes that are bordered by bluish-green hills, among which a high one, shaped like a pyramid, is conspicuous in the distance.

Signed at the right, and dated 1893.

Height, 20 inches; length, 30 inches.

Mr. Craig's landscapes combine a love of the simple charm of pastoral scenery with a feeling for the romantic suggestion of nature in her larger and grander aspects.

61

HOMER D. MARTIN, N.A.

1836-1897

Landscape near the Sea

Beyond a foreground of brownish-yellow earth and scanty grass, with a pool on the left, rises a mound of earth and rock. Around its base is autumnal foliage, and a cypress and a small oak grow beside it. Further back to the right is another hummock, and still others in the distance. A streak of light extends across the horizon, the sky above being pale blue, with shreds of amber-white cloud.

Signed at the left.

Height, 15 inches; length, 24 inches.

In his small pictures and sketches, as well as in his more important work, Martin displays his knowledge of nature and the serious earnestness of his artistic purpose. In his slightest work there is nothing trivial. Vigorously drawn, harmonious, and generally rich in color, with particularly skilful rendering of skies, his landscapes, whether grave or tender, have a capacity to suggest the large and elemental qualities in nature.

62

GEORGE INNESS, N.A.

1825-1894

Morning

The sun is glimmering orange and red through the morning mist, while above it the gray sky is luminous with a pale amber glow. Towards the right of the dimly lighted foreground a slender tree runs up into the sky with delicate sprays of foliage. Beyond it appears a thick mass of leafage and three detached trees, while on the left of the picture is a small clump of yellowish trees and a cottage in the distance.

Signed at the right, and dated 1889.

Height, 22 inches; length, 36 inches.

63

LOUIS MOELLER, N.A.

The Rehearsal

Back to a piano, set against a gray wall with dark wainscot, a man stands, leaning forward, gesticulating with his right hand, and holding a piece of music with the other. To the left of him, studying his movements, is a man with a violin under his arm, while a third, with his back to us, sits watching the rehearsal.

Signed at the right.

Height, 18 inches; length, 24 inches.

64

WILLIAM L. SONNTAG, N.A.

1823-1900

Mountain Brook

With a lively frolic of water over the stony bed, the brook flows towards the foreground. It is crossed by a light wooden bridge, which leads from the high ground on the right, that is interspersed with patches of pale green grass and brambles to the opposite bank, where there is a bunch of small oaks and birch. In the hazy distance are mountains, on which the clouds are settling.

Signed at the left.

Height, 12 inches; length, 20 inches.

65

ALFRED KAPPES, A.N.A.

1850-1894

Reading

With his back to a broken window, on the ledge of which are bottles and small flower pots, a gray-haired darky sits in a blue chair, leaning forward to puzzle out the contents of a book in his hand. His trousers are patched blue and brown; a pitcher stands on a table to the left, and the light plays pleasantly over the whole scene.

Signed at the right.

Height, 30 inches; width, 20 inches.

It was in subjects depicting the domestic life of the American negroes that Mr. Kappes made his most notable success. They are full of character, and have an undercurrent of touching significance.

66

GEORGE INNESS, N.A.

1825-1894

Autumn

On the right of the grassy foreground, which is sprinkled with yellow flowers, is a very large beech trunk, with a patch of light upon it. Further back appears the figure of a woman with a white apron, near a white, red-roofed cottage that stands on the edge of a wood.

Signed at the right, and dated 1894.

Height, 27 inches; width, 22 inches.

Alert to every phase of nature's suggestion, and a master of technical accomplishment, George Inness seized the impression of the moment and rendered it with all the charm of spontaneousness. Sometimes he accepted the suggestion of nature, pure and simple; at other times found in it food for his own vivid imagination. In either case he proved himself an artist of rarely delicate sensibility.

67

SEYMOUR JOSEPH GUY, N.A.

Tempting

A baby in a white chemise is lying on its back on the floor, with a red cushion under its head, holding up a hand for a strawberry that an older child is dangling above it. The latter is dressed in a green frock, with white guimpe and cuffs. On a mahogany stool, to the left, is a dish of strawberries.

Signed at the left.

Height, 25 inches; length, 30 inches.

Mr. Guy is an accomplished draughtsman, with an agreeable use of pure color, and his pictures of domestic life have secured him wide popularity.

68

JOSEPH DECKER

Hung on the Line

Suspended from a loop of cord are four bunches of grapes—dark purple, reddish, green, and purplish blue.

Signed at the left.

Height, 12 inches; length, 19 inches.

69

HOMER D. MARTIN, N.A.

1836-1897

Along the Shore

The meadow, greenish brown and sprinkled with flowers, extends beyond a dark bunch of foliage, on the left, to a bed of bulrushes growing by the water's edge. The latter is streaked with white and blue beneath a gray-blue sky with a faint white cloud.

Signed at the right with the monogram H. D. M.

Height, 7 inches; length, 10 inches.

70

CHARLES F. ULRICH, A.N.A.

Venetian Flower Makers

In a courtyard, the red stone and plaster walls of which are hung with the broad leaves of a gourd vine, sit three girls around a pot of flowers that stands upon a stool. The one on the left is dressed in pale blue, while another, in yellow petticoat and dark gray bodice, is lifting up strings of colored beads from a wooden toy on her lap.

Signed at the right.

Height, 25 inches; width, 17 inches.

71

WINSLOW HOMER, N.A.

Autumn

A young girl, in a black velvet hat and jacket, the latter trimmed with gold thread, stands on a hill slope, with a bunch of autumn foliage hanging from her right hand. Festooned from her other hand, gloved in white, is her drab skirt, which is edged with a flounce. Some little distance behind her is a background of bright-colored trees.

Signed at the right.

Height, 38 inches; width, 24 inches.

The genre pictures of Winslow Homer date back to the sixties and seventies, before he had established his studio at Scarboro, Maine, and became identified with marines. They gained for him, in those early days of his career, a reputation to which his later works have added richly; placing him, indeed, among the foremost painters of modern times.

72

LOUIS MOELLER, N.A.

A Chat about Old Times

In a room decorated with bric-à-brac, a group of three sit beside a little, square table, covered with a white cloth and laid with tea things. On the left an old lady in black dress and white cap listens to the talk of a gentleman opposite to her, who leans forward with his hand upon the table. By his side, on a red stool, are his hat and gloves. A gray-haired man, sitting to the lady's left, holds forward a photograph as he watches the speaker.

Signed at the right.

Height, 18 inches; length, 24 inches.

73

GEORGE INNESS, N.A.

1825-1894

Sunset on the Coast at Êtretat

Prominent on the left of the picture is a gray wall of cliff, terminating in a natural arch. In front of it are tomb-like slabs of rock, in one of the fissures between which a boat is drawn up, while nearer to the front a man is dragging a net. On the right the sea retreats in smooth, rolling waves, tipped with white, and in the distance a ship bends over in the wind. Rocks and water reflect the glow of a red horizon, into which a primrose sun is sinking.

Signed at the left.

Height, 18 inches; length, 26 inches.

74

WILLIAM L. PICKNELL, A.N.A.

1853-1897

Riverdale Moorland

The moor slopes down from the left, its dark yellowish grass strewn with brown brush and large bowlders, seasoned by time. In the middle distance a woman is ascending the incline. Beyond her is a clump of dark trees, and others appear still further off to the right, while the distance is bounded by a line of blue hills. The gray-blue sky is sprinkled with faint tufts of white clouds.

Signed at the left.

Height, 28 inches; length, 36 inches.

There is a largeness of feeling in Mr. Picknell's landscapes; a sense of lighted atmosphere and space due to the fine vibration of his skies and the stability of the ground and trees. So individual and strong a painter was he, that his comparatively early death was a great loss to American art.

11742.50

75

HENRY R. POORE, A.N.A.

Apollo

Under a belt of fir trees, high up in the picture, the god lies asleep, surprised by Diana and two nymphs. These, leading their hounds, are approaching through the high grass of the meadow.

80
G.M. Lefèvre

Signed at the left.

Height, 42 inches; length, 52 inches.

11822 50

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